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SATURDAY, SEPTEMBER 12, 1914.

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## LITERATURE

## NAPOLEON AND FRENCH STRATEGY TO-DAY.

IN three books published in 1912, on the campaigns of Ulm, Jena, and Leipzig, Col. Maude tells the story of the evolution of the modern French strategical doctrine which is now guiding the operations of the Allied Armies in France. Contrasting it with the method used by the German leaders, he shows that the latter procedure, though conventionally attributed to Moltke, is, in fact, but a replica of the system pursued by Napoleon in the Ulm campaign, and abandoned by him forthwith as utterly inadequate to the needs of the numerically great masses which he then for the first time commanded.

This idea will, no doubt, come as a surprise to the many literary men in this country who have devoted themselves to the Napoleonic legend. But Col. Maude's authority on tactical and strategical questions is accepted by military thinkers of all nations, including even the Japanese and Chinese; and the wealth of his bibliographical references, most of them hitherto unknown or unappreciated by English authors, makes it impossible to ignore the strength of the position which he has adopted.

Briefly, his point is this. Until the formation of the Grand Army and its distribution in army corps, having their headquarters at points of importance near Boulogne, in Holland and Belgium, and in Hanover, strategy in its present technical significance had no existence. The problem of combining the operations of

*The Campaign of Ulm, 1805.* By Col. F. N. Maude. (Allen & Co.)

*The Campaign of Jena, 1806.* (Same author and publishers.)

*The Campaign of Leipzig, 1813.* (Same author and publishers.)

many corps moving by many roads on a relatively wide front upon a single battlefield had never before arisen. It was a necessity, coming as a corollary from the French method of living on the country; and it involved dangers against which no safeguard up to that time had been devised.

Napoleon met them by the obvious method of covering his advance with a cavalry screen forty to fifty miles ahead of his infantry and guns, and by relying on the reports brought in by the cavalry to enable him to find out where his enemy was posted in time enough to concentrate his forces for battle.

His cavalry, indeed, had no difficulty in finding the enemy, but the Emperor had entirely overlooked the fact that the mounted troops of those days lacked all power to *hold* an adversary, and that hence his opponent was left free to evade action in any direction he pleased. It should be noted that this idea of evasion was always in Mack's mind.

Mack, in fact, anticipated in practice Napoleon's ultimate idea of an "avant-garde générale." He knew quite well that, single-handed, his 60,000 not very homogeneous troops were no match for the three- or four-fold greater force with which the Emperor was advancing against him. From the first Mack wrote that he apprehended his mission solely as one for purchasing time by manœuvres to enable the main Austrian army and the Russians to combine on the Inn by the date which had been arranged by him before he left Vienna. Personally he was not in the least alarmed when the passage of the Danube by the French about Donauwerth cut him off from his direct lines of supply with Vienna. He retired into Ulm in order to refit, and sally out again when he saw his opportunity to do so.

The French cavalry having at last marked him down as being in Ulm or its vicinity, Napoleon now devised a widespread converging march of all his columns to isolate Mack completely. But with the over-confidence the Emperor so often showed in his early career, he left the back door open, and the Austrian general, having achieved as much of a refit as a corrupt commissariat and a consequently mutinous army would allow him to attain, seized the way of escape and marched through it—not, as Napoleon thought, with the idea of evasion, but with the express determination to swing in on the rear of the French columns and hit them as hard and as often as he was able. But for an unprecedented down-pour of rain he must have succeeded in carrying out his plan, as a rate of march of only two miles an hour for fifteen miles would have seen him clear of the trap. The country over which his column marched—Jurassic chalk and clay—poaches up under rain into the most clinging, sticky mud known in Europe; hence, instead of averaging two miles an hour, the Austrians barely covered six miles in fifteen hours.

The French, whom Napoleon immediately launched in pursuit, were moving over gravel and sand, the tail-end of the

great prehistoric glaciers of the Rhine Valley, and they struck in on the flank of the Austrian column, cutting it practically in half at the very point where the two formations meet.

Half the troops, under Werneck, got clear away, but the remainder, after some desultory fighting, were driven back into Ulm, and ultimately surrendered—about 20,000 Austrians to 180,000 French. It was no very ignoble fate. Another 20,000 Austrians were afterwards captured by the French pursuit, but only because they turned back and sacrificed themselves in desperate but unco-ordinated efforts to extricate their commander.

Col. Maude then illustrates with a diagram the exact similarity of Moltke's march on Metz in August, 1870, pointing out how in this case the French army, 180,000 strong, brought about a three-to-one superiority in numbers against the German right wing by inverting Mack's method of evasion and simply standing still, when Moltke anticipated that they would have found their best policy in continuing the retreat on Châlons.

Only the fearless resolution of Von Alvensleben, who, with 30,000 men of the Third Corps, calling on the troops nearest at hand to support him, threw himself upon the whole French army—clearly visible from his standpoint—averted a complete defeat. But for the next twenty-four hours the fate of the German army trembled in the balance, for by no possible feat of marching could Moltke have concentrated a sufficient number of men to have had a chance against the French had Bazaine decided to attack him. Whereas, however, neither Moltke nor his successors ever recognized the inherent weakness of the system they were pursuing—and, indeed, are pursuing in France at the present moment—Napoleon realized at once that 40,000 prisoners all told was a poor result for the exertions of 180,000 men after a march of 400 miles.

Consequently, before his next campaign opened, he had already devised in principle a method of fixing his enemy first of all, and not beginning to manœuvre to crush him until he had deprived him of all power to vary his position without incurring the risk of pursuit and consequent rout.

This new method forms the subject of Col. Maude's second volume, 'The Campaign of Jena,' in which he shows that, though Napoleon started with this definite idea before him, its manipulation was still strange to him, so that at the critical moment he changed his intention and reverted to the normal strategic ideas of his Italian campaigns.

His escape from defeat was due to the extraordinary ineptitude of the Prussian command, which, having brought up its whole army into a tactically excellent position, and being in fact quite ready to attack, deliberately divided its force in the afternoon of October 13th, thus handing it over to almost certain destruction in detail next morning on the fields of Jena and Auerstadt.

In 'The Campaign of Leipzig' the author shows the Napoleonic system working in

its highest state of efficiency, for in spite of the ultimate defeat of the French in the great battle which gave its name to the campaign, Napoleon did, in fact, establish a two-to-one superiority in numbers at the decisive point of the battlefield, notwithstanding the very great numerical advantage of the Allies within marching distance of his forces.

His failure to achieve success Col. Maude traces to the excess of initiative of one of the Emperor's most trusted cavalry leaders, General Bourdesolles, which brought about such a welter of confusion in front of the French infantry masses just concentrated for the final blow that darkness practically put an end to the fighting.

It is this Napoleonic system which the Allied Armies in France—and probably the Russians also in the eastern theatre of war—are at present employing in country topographically suited to its method, and artificially prepared by roads, railways, &c., to enable it to work to the best advantage; and it may be confidently asserted that, if the real spirit now governing the French strategy had been understood in this country, we should have been spared many an anxious hour during the past three weeks.

#### THE AMERICAN EXPANSION.

By the death of Whitelaw Reid his country lost a valuable servant, and other nations a familiar personality with which it was easy to have a feeling of kinship. We may say this with obvious truth for our own country, but it is hardly less true of France. What is more worth pointing out, however, is that he was one of the last outstanding representatives of an American generation the distinction and greatness of which have yet to be recognized. The men whose public lifetime linked the period before the Civil War with the period of extra-continental expansion at the century's close were in touch with three stages of national development and three phases of the national consciousness. The first and third of each are most important, as they refer back to origins and point forward to developments.

The American who reached adolescence in the fifties of last century, especially one whose home was well beyond the Alleghanies, had the roots of his experience and his mental life in conditions historically and peculiarly American. He saw, or listened to the talk of those who had seen, the extension of the civilized frontier by the spontaneous movement of individual men and small neighbourhood groups: the reclamation of the wilderness, the first rawness of things material and social, and then the building-up

which, having begun with the log-cabin or something more makeshift, ended in the State Capitol and many colleges, with all the economic and social constructiveness that goes with such a process. To say this is to say that he had (in biological phrase) recapitulated the essential life-history of his country. So he was invested with the freedom of the past—the past of the first colonists, of the first frontiersmen, of the first Western state-founders—as with the freedom of a city. He was, in George Fox's quaint phrase, "at one with the creation," as it has typically presented itself in America. This was a heritage and an initiation which none can succeed to now, though its transmitted results are enjoyed. When to these contacts with material realities and social beginnings there was added in the individual career the informing power of general culture and an apprenticeship to affairs of national scope, the outcome was a type of man who was all the larger for being provincial, a man well-poised and well-grounded, whose competence was something implicit and organic. He "knew the world" in a fuller sense than having lived in a dozen capitals might have meant, and always stood for a great deal more than the thing he was doing. The thing he was doing—which elsewhere would have connoted the pride of a profession, and perhaps the limitation of a caste—was for him just the job he had in hand. He was fit for a great many other jobs; but this was good enough, and he meant to be good enough for it. Usually he was so, whether the job consisted in running a mill or a railway, editing a great newspaper, or going abroad as an ambassador.

The effect of this acquaintance with pioneer conditions, and so with the historical American process, can be verified in the biography of almost every leading man who was at his prime between the Civil and the Spanish Wars. The psychological note of the period, distinguishing it from those that preceded and followed, is a deepened sense of nationality, a more inward look, but a look that embraced the breadth of the continent. It was a time of infinite doing, of unparalleled exploitation of opportunity and waste of resource, and of an assured and unconcerned Americanism. But it was also a time when the sense of being a country and a people apart was more pervading and sustaining than ever before. Too strong now to fear any attack, too rich in every national resource to have anything to gain by further accessions of territory, too busy to waste time in killing or being killed in order to gain in the field what could be bought in the market, the American people had in effect set up a sort of Monroe Doctrine against themselves, and tacitly agreed (on grounds quite different from those of the "Farewell Address") that the affairs of the surrounding world were foreign domain which they might view as from a star-interested as spectators of the fact, but uncommingling and unaffected by the result.

This was a solid and satisfactory mood, but perhaps a little Chinese in its assumption of a finality in mundane arrangements and men's views. It was shattered against the external fact of the Spanish War, with its sudden legacy of acquisitions and duties. There followed some rapid transitional stages of perplexity and controversy; but in very few years Americans had lived their way into the part which history had assigned them, and were seeing themselves differently and thinking of the world "intra fines et extra" in a new mental idiom. It is by its reactions upon the manner and content of American thought, rather than because it eliminated Spain as a colonial power, that the Spanish-American War must rank as an important event in the history of the world. Its significance as a military achievement was small enough (though in the excitement of the active hour good patriots failed to notice this, and have since forgotten it), but as a factor in the development of the national consciousness and intellect it could hardly be over-estimated. To describe its main effect as a spreading of "imperialistic ideals" is to blind oneself to one of the most important and salutary events of our time by means of a familiar, and in this case empty, formula. The real effect of the war is to be read in the enriched quality of the best average American thought to-day: its greater tacit inclusiveness, its assumptions in regard to the reader's mental experience and powers of commentary and response, its independence of the old appeals, and, obviously, in the large temper with which social, national, and international questions are discussed in its press. We can now distinguish the voice of a nation no longer concerned chiefly with its own privileged aloofness and self-subsisting power, but conscious of its relations with the other great political communities of the world, and, through the burdens which it has accepted, of an adult nation's share in the higher tasks of mankind.

These remarks are general, but not irrelevant, since they outline the reflections which an intelligent reading of 'American and English Studies' is most calculated either to prompt or confirm. Whitelaw Reid's own contact with the inchoate phases of American social evolution is brought before us in the wise and witty address on 'An Old Ohio Town.' Here the distinguished son of Xenia, O., returning to perform some civic ceremony—in fact, the opening of the grand new city hall—looks round and congratulates his townsmen on the wonderful transformations wrought since his day. Then the only place for civic "occasions" was the so-called McMillan Hall,

"and we were careful to keep that under (or rather over) good moral influences by putting it in the loft, with one end resting on *The Torchlight* office and the other on the local depositary of the American Bible Society."

Yet even that must have represented an advanced social state to the elders of that

*American and English Studies.*—Vol. I. *Government and Education.* Vol. II. *Biography, History, and Journalism.* By Whitelaw Reid. 2 vols. (Smith, Elder & Co., 15s. net.)



time, who looked back to the days when the last jurymen in the old log courthouse were sworn in, and when

"Arthur St. Clair came up from Cincinnati in 1804, with cocked hat and sword, to serve as prosecuting attorney. He hunted in vain for a Bible, but at last found something that he thought would do, and upon it jury and witnesses 'took their Bible oath'—though the volume turned out to be a tattered copy of the 'Arabian Nights.'"

As to the kind of man and intelligence resulting from the training that took in *en passant* such acquaintance with the moral and material beginnings of social life, they are illustrated throughout these volumes in relation to a wide range of topics. The address just referred to is typical. Of ample length and varying mood it covers much of the ground on which a man might chat with his old townsmen or a statesman might advise the commonwealth.

The papers dealing with educational conditions and tendencies are of such quality that their value will remain when the conditions to which they refer have passed. This is true especially of the author's discussion of the national functions of the universities. The time, he thought, was ripe for an attempt to recapture the historical English type and ideal of a university—as made up of a cluster of colleges, with their corporate individualities and their mutual interactions—to supply the defects of the too-prevailing type, which America has imported from Germany, of one vast formless, soulless menagerie of specialists, each morally insulated within his own circle of interests, imparting knowledge to a drift of unconnected students.

Of another group of papers, which have for their subjects Lincoln, Jefferson, Talleyrand, Burke, and Byron, not one could be described as a production good for its occasion or its audience only. That on Burke is nearest to being slight, yet it is admirable in its tone, and choice of topics and examples. That on Lincoln is authoritative and refreshing: it removes a number of sentimental and highly popular misconceptions regarding the great man, but places his greatness in bolder relief than ever. Here also we have reproduced the comprehensive and delightful lecture on 'The Scot in America and the Ulster Scot.' We doubt the substitution of the term "Ulster Scots" for the well-understood "Scotch-Irish," which has been in use for a century and a half, and cannot now be rooted out of the historical literature and documents of America. But the matter and manner of this one essay alone should make these volumes a possession. Journalists will find in the four lectures at the end of vol. ii. a body of wise remark regarding the conditions and ideals of their calling, based on the experience of one of America's greatest editors, the worthy successor to the chair of the immense Horace Greeley himself. Journalists, indeed, already tend to claim Whitelaw Reid entirely, as the printers used to claim the whole man Franklin.

But in this case also statesmanship, the Constitution, and the history of his country will have something to say, and that brings us back to the observation with which we started. Whitelaw Reid not only participated in the Pioneer, the Consolidation, and the Expansionist phases of American life, but also, as we see here, played a great part in promoting and expressing the last of the three.

About half of the first volume is occupied with discussion of questions arising out of the Spanish War and its sequel in the Philippines. In such a man Chauvinist motives and emotions could have no place, but equally the scare-word "imperialism" had no terrors for him when it was plainly a question of shouldering or shirking a duty human in its quality and national in its call. His word in counsel was prompt for the forward policy which the hour demanded, and his pen was used with valiant and clarifying effect in showing to his countrymen how all these questions stood in relation to their best political traditions and ideals, their moral dignity as a nation in the present, their highest destiny as a power for good in the future. This splendid apostolate, conducted by a leader of manifold abilities, is already well justified by its results to all the countries concerned. In the political world he who builds well at all builds always better than he knows. Yet the faith which is the substance of things hoped for, the evidence of things not seen, is never without its prophetic sense and passages of speech. Here we find more than one passage which shows how clearly Whitelaw Reid divined that the expansionist transition in America would exert upon American thought just that widening, steadying, and maturing influence of which we have noted the tokens—so giving to the world a nation not only greater than before, but also worthy of its greatness, as being in every sense more responsible.

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*The Secret of an Empress.* By Countess Zanardi Landi. (Cassell & Co., 16s. net.)

THE last of the children of the Emperor and Empress of Austria who figure in the 'Almanach de Gotha' was born in 1868; but the writer of the book before us claims to be the daughter of the Empress Elizabeth, and states that she was born in 1882. She informs the public that her birth took place at a château in Normandy, where her mother was staying under an assumed name, but she does not know her birthday. A few weeks later she was smuggled into the house of some people in Vienna, and it was announced to the Viennese that the lady of this house had given birth to a daughter—the author of this curious memoir. It is stated in the first chapter that the Emperor "came secretly" to see the Empress while she was at the château of Sassetot in the Seine Inférieure, but that "what passed between her and the Emperor now will never be revealed." It is suggested that the reason why the Empress

wished her child brought up without knowledge of her parentage was that the Empress did not want this last of her children to be educated at the Court, and preferred her childhood to be as different as possible from that of her other children.

The book is full of mysterious references to Ludwig II. of Bavaria and to the affection of the Empress for his memory, which cannot fail to make the reader ask what it is that the author means. She is, however, studiously vague, and declines to take the public into her confidence on the most important of all points, though she indulges in hundreds of pages of trivial details about her childhood. On one occasion, after the Empress had told her that she was her real mother, she ventured to ask, "Why were you so fond of Ludwig of Bavaria, mother?" She notes that the Empress "started violently at my words, and I felt that I should have liked to bite off my foolish tongue." But the Empress recovered her self-possession, and remarked that the question had been unexpected; that "she would like to talk to me about him. She knew I must be bewildered, and it was time that I should be enlightened a little." The enlightenment was "little," as all that it comes to, as reported by the author, is that, in the opinion of the Empress, Ludwig II. was not mad! But the Empress brought the conversation to a close with the significant words: "We two remain... to mourn for him."

In the account given of the death of this Bavarian king wide variations will be noticed from all the official statements. The author's account, derived, she says, from the Empress Elizabeth, is a convenient one; but to the public it may be incredible.

That the Empress was an odd woman, that she spent a large part of her life in wandering about the world, and in living quietly where she was unrecognized, is already known to the public; but there is much in this volume which will interest those who care for gossip, and will tell them for the first time why the Empress hid herself, and how she contrived to spend long holidays, often in the same hotel, with the child whom the Austrian Court refuses to recognize as being a member of the royal family.

The author lays stress on her account of the Mayerling tragedy, and what she calls the true solution of that mystery is that the Crown Prince Rudolph was murdered, and did not commit suicide. She believes that a party hostile to him was formed at the Court. The Crown Prince took no interest in military affairs, and he found the soldiers and the Emperor were against him. His unhappy marriage is described at length, and the way in which he became acquainted with Marie Vetsera. When she was staying with him at Mayerling, the Emperor is said to have sent Baron Bolfras to search the house and arrest the Crown Prince. Rudolph threatened to shoot the first man who entered the room. In a struggle the Crown Prince shot a gamekeeper, and

was himself shot, as was Marie Vetsera. This is the story of the Countess Zanardi Landi, and it is given as coming direct from the Empress Elizabeth.

The author reports that, shortly before the death of the Empress, her mother promised to introduce her to the world.

"Should I know my father and s'sters?" I asked. "Yes, of course," she answered. "...I wonder how I shall get on with them?" "Very well, I hope, dear. Anyhow, they will not trouble us much."

The author asked the Empress how she was going to "bring her out," and the answer was:—

"Very simply. The Emperor will have to announce officially...that the Empress and he have a third daughter living, who has been educated away from the Court, and who will be introduced on the occasion of his Jubilee. It will not make any trouble whatever. All is in order, the papers and everything. That is all that will be necessary."

After the assassination of the Empress, the author wished to get into touch with her relatives, but the lady with whom she was boarding warned her in the following words to avoid trouble:—

"Your mother and the Emperor never agreed. Is it any wonder, then, that they went separate ways, and as far as possible sought consolation elsewhere?... You must keep quiet for your mother's sake, if you don't want the story in everybody's mouth."

According to the tale here told, the Empress left her child a fortune of 160,000/. She married a man for whom she did not care. The money was placed in his hands, and he at once lost it by speculation. In 1906 she went with him to Canada, but parted from him in 1908, and after a series of struggles was married again—to Count Zanardi Landi.

The Countess describes the legal action which she began in Vienna, and says that she refused 1½ million crowns to settle it. She gives the reasons why her lawyers dropped it—reasons which are not very convincing; and says that, when they had thrown her over, she was advised that her only course was to publish this work.

*New Light on Drake: a Collection of Documents relating to his Voyage of Circumnavigation, 1577-1580. Translated and edited by Zelia Nuttall. (Hakluyt Society.)*

MORE than six years ago, in February, 1908, Mrs. Nuttall, whose repute as a student of Mexican archaeology is nearly as great in this country as in America, was in the National Archives of Mexico, carrying on her researches in the Aztec religion, and incidentally in the early trials for Aztec practices by the Inquisition, when a happy chance led her to pick up a dust-covered volume which lay on the floor, and to take it to a window so as better to see what it was. Turning over its leaves, she came across the "Declaration by Nuno da Silva as to how he was taken prisoner by English pirates on his way from Oporto to Brazil,

May 23, 1579," reading which she presently met the name of "Francis Drake." Her interest, she tells us, was thoroughly aroused; the early caciques and their lapses into witchcraft suddenly faded, and she devoted herself and her proved talent for research to Drake and the incidents of his celebrated voyage. After an exhaustive search in the archives of Mexico she visited the more important libraries of the United States, and, passing on to Europe, worked for some weeks at Simancas, where the accommodation was bad and the food nasty; at Madrid, and at Seville, where a singular piece of good fortune led her direct to the very volume she most wanted; afterwards in Paris, and finally in London—in the British Museum and the Record Office. She claims to have examined all available evidence, of which, from the Spanish side of the question, the supply has hitherto been limited.

The result of this long search is what she has now put before us. We need not say that it is interesting in the extreme; many of the details are most curious. But from the historical point of view its value is rather as corroborative of what was already fairly well known than as conclusive in regard to points which admitted, or were subject to, a difference of opinion. It does, indeed, settle beyond cavil the question whether Drake exercised unnecessary harshness, cruelty, or bloodthirstiness against the Spaniards, as was alleged by his ill-wishers and the partisans of Doughty. There have not been many who believed this charge, preferred rather by innuendo than by direct accusation, and openly denied by the whole of his ship's company; but the very small number who may have still been ready with the hundred times discredited proverb as to "No smoke without fire" will surely be silenced by the testimony, on oath, of numerous Spaniards held prisoners by Drake for varying periods of time, who, without exception, speak of him as humane, courteous, and not inordinately greedy; in fact, a very decent fellow for a pirate. Mrs. Nuttall thinks that she has also settled for all time the burning question as to Doughty's execution: Had Drake legal authority for what he did? Had he, in fact, any written powers analogous to a commission? According to our own witnesses, Drake said that he had, but did not show it; Mr. Corbett, on a full examination of the different narratives, thinks he had not anything which explicitly gave him the power of life and death; Mr. Hannay refers to Raleigh—who could not know anything about it except by hearsay—and, in the charmingly categorical phrase which he affects, says that probably Drake "was lying." Mrs. Nuttall quotes Zarate as saying that Drake not only said he had full powers, but showed them to him, and (which seems still stronger) she quotes from the examination of Nuno da Silva:—

"Master Doughty challenged him [Drake] to show whence and by what power he could behead him, and...then the said Francis

Drake assembled all his men....Placing himself in a more elevated position than the others, he took out some papers, kissed them, put them on his head, and read them in a loud voice. After reading them he showed them to the others, and all saw and inspected them....All present said that those papers were his and from her, and that it was with her authority that he was executing [Doughty] and making the voyage."

Cooke's statement, which Mr. Corbett accepts, directly contravenes this, but we know that Cooke was a determined liar; we do not know that Nuno da Silva, on oath and having nothing to gain, did not tell the truth. We are inclined to believe that he did, and that his story is a strong corroboration of Drake's reported assertion that he had authority, though very possibly that authority may not have been in altogether exact form—possibly written by the Queen herself, a suggestion to which the story of Drake's kissing it lends probability. A man does not, as a rule, kiss a legally drawn document. But, of course, if any one chooses to prefer Raleigh's hearsay belief and Cooke's statement to Drake's reiterated assertion and to Nuno da Silva's oath, further argument is impossible. To us the one conclusive piece of evidence is that on Drake's return the Queen, in the most practical manner, asserted that he had had full powers, and had not misused them. Elizabeth did many curious things, but she did not with all possible and exceptional honour knight murderers.

Another question of some interest concerns the discovery of Cape Horn. We do not see that it can possibly be answered. It has been admitted all along that Drake did discover open sea to the south of Tierra del Fuego; but whether his Elizabeth Island was Cape Horn cannot be determined, and is not worth arguing about. After Drake, there could not be, and there was not, any doubt that there was an open passage from east to west south of the straits, and the interesting evidence of Nuno da Silva's log, which Mrs. Nuttall now puts before us, can do no more than confirm this.

Apart from these questions, we think that to many the most interesting fact that Mrs. Nuttall's evidence establishes is that John Oxenham, one of the heroes of our childhood, was not hanged in 1575, as has always been said, and as testified by Salvation Yeo, but dragged on a painful five years in the prisons and galleys of Peru, so as to take part in an *auto da fe* before being finally put to death in 1580. Don Francisco de Zarate appears to have been a decent sort of man, grossly abused—according to story—by Oxenham, and slandered by Yeo; and the real name of the Cacafuego was Nuestra Señora de la Concepcion, commanded by San Juan de Anton, who (the editor suggests) was very possibly a renegade Englishman, in reality St. John of Southampton. But the whole book is of great interest, and could only have been got together by one thoroughly conversant with the old Spanish, and possessing a very unusual skill in palæography.



## FICTION.

*The Lure of Romance.* By H. F. Prevost Battersby. (Lane, 6s.)

WE suspect the author of rather hurrying out this romance of a revolution in a small American republic in the belief that it may catch a public dallying between serious literature and war froth. If our surmise is correct, it has resulted in spoiling what has in it at least the genesis of good, sterling work. The author's callousness towards wholesale slaughter and general destruction is almost as Teutonic as his theory with regard to the training of an army, and strangely at variance with passages which show Feminist leanings. The characterization is unequal, the hero and heroine being much better than the rest of the puppets.

*The Gate of England.* By Morice Gerard. (Hodder & Stoughton, 6s.)

EXCEPT for the fact that the author has introduced a strand of love into the web of his romance, we should have imagined that this book was written for younger folk, or for those who by such means occasionally recreate their youth. It is a capital tale of the days of Drake, and will do much to bring home to our boys and girls, not only the difference in warfare in the days of Elizabeth, but also the fact that the spirit which carried us through the critical period of the Spanish Armada is the spirit that is going to carry us through the present crisis.

*Under Cover of Night.* By R. Murray Gilchrist. (John Long, 6s.)

MR. GILCHRIST aims here at sensation of a complex quality. An eccentric lord, a wicked secretary, two lovely damsels, a weak-kneed would-be-villain, and an idiot boy are the chief characters, and they shift to and fro like so many figures in a crudely coloured kaleidoscope.

But the story, in spite of its many promising elements, gives us very little thrill as a whole. The ingredients, in fact, are not well mixed or flavoured, and the *sauce piquante* has been forgotten. Mr. Gilchrist does not really shock us at all sufficiently.

*Un Cœur d'Homme.* Par Roger Lambelin. (Paris, Nouvelle Librairie Nationale, 3fr. 50.)

THIS book will be of some interest to those who know Egypt, and especially the Kom-Ombo district, which is the scene of most of the story. Otherwise it is, as a novel, rather too stiff in its movement and too slight in its interest. The hero's monarchical, religious, and economic views, and his general psychology, which leads him to an unjustifiable renunciation of love and marriage, have no particular point. The author might have made a really excellent book had he given a full description of the country in which his hero worked and the work he did—in fact, a presentment of Egypt as seen through French eyes. That has never yet been done thoroughly, to our knowledge, in French or English—at any rate, in the form of a novel.

*L'Abbaye des Dunes.* Par Marguerite Baulu. (Paris, Plon-Nourrit, 3fr. 50.)

IN this tale of the Flemish country-side and seaboard we find a curiously antique atmosphere—what we might call a "timeless" study of a region that seems as remote as D'Annunzio's country-sides in 'La Fiaccola sotto il Moggio' or 'La Figlia di Jorio.' The style, though in harmony with such demands as modernity makes upon it, is exalted and idealistic in tone, reminiscent at moments of certain passages in Huysmans; it is thus distinctly apt to the setting.

For the story, the personalities of the hero and his sister count for little; indeed, except in the opening chapters, they are shadowy. We find more interest in the doings of the boy, who has to prove himself a man before his time, the stiff speech of primitive peasants and fisher-folk, and their ways, sometimes crude and treacherous, now and again faithful to their master's interests on the farm and in the fishing fleet. Marie, the farm-servant who reorganizes and regenerates the whole life of her master's dependents, and then works for reconciliation between him and the rebellious master-fisherman, is an attractive character.

*Herr und Frau Wiedemann.* Von Olga Wohlbrück. "Wiking-Bücher." (Bremen and Leipzig, Post & Obermüller; London, Mudie, 1m.)

THE "Wiking-Bücher" series is likely to prove successful, for its form is handy, its print and paper good, its cloth binding inoffensive, and its matter, if one may judge by this initial volume, well above the average. Not that Olga Wohlbrück's novel is an altogether satisfactory piece of work; but it is at least readable, and bears evidence of some genuine gift of narrative and observation. The story, which is very simple, deals with the fortunes of a middle-aged widower of peasant origin who marries a wife with aristocratic connexions, and after some years of happiness gives up the work suited to his nature in the hope of acquiring wealth as the director of a fashionable hydropathic establishment. His inevitable failure to do so is cleverly described, the contrast between his hard, dogged, and somewhat unattractive personality and that of his meekly devoted wife giving occasion for some effective psychology, and the final reconciliation is well managed. The great fault of the book lies, we think, in the opening presentation of the hero, who appears in so repellent a light as pretty well to alienate our sympathies altogether; it would almost seem as if the author had subsequently altered her original conception of his character, and accordingly it takes the reader a considerable time to get into the proper mood for an intelligent understanding of the situation. For the rest the book is written, not, indeed, with any great distinction, but in a clear and simple style that is refreshing in these days.

## THE MONTHLIES ON THE WAR.

THE first article in *Blackwood's*—'Moral Qualities in War'—is not, in our opinion, remarkable for its high ethical value. The following quotation we regard as indicative of the root of the trouble:—

"After the South African War many things were proposed, and a few carried out, which aimed at developing the soldier's 'intelligence,' but which actually slackened discipline, of far greater importance for the rank and file than this same intelligence, the possession of which may even contribute to lower a man's fighting value."

In other words, we suspect the author of wishing to rely for discipline upon a physical drilling so stringent that in battle the rank and file will perform certain functions automatically, in response to words of command. We do not believe, as regards the present, that his reliance is wrong, but unless we go to work to train our men properly in high moral qualities, we are defeating our own ends in awakening their intelligence. Many are surprised at the comparatively low age-limit for recruits. We conceive an explanation lies in the fact that, though physically a man often is at his best after that limit, he is not so easily made into an automaton. Conversation with those of our picked troops who have returned wounded from the front affords proof that greater reliance in moral qualities can be amply justified. Again, to suggest, as does the writer of this article, that "many a misspent ignoble life has been atoned for by a soldier's death" seems to us dubious doctrine.

Major F. A. Symons, who belongs to the Army Medical Corps, has an article on 'The Care of the Wounded in War,' which is intended to show "the stay-at-home English public" what official measures are taken in the field for the care of the sick and wounded. Of their completeness and efficiency he has little doubt. In one particular only does there seem an immediate call for improvement, and that is a matter rather of transport than of doctoring. The journey in the ambulance wagon to the Field Dressing Station he describes as often an agonizing experience—"all the carriage-builders' brains in England have failed to produce a wagon strong enough for war which would not jolt." When the history of the war comes to be written many of the data upon which the regulations in the field are based will be altered, but in no department will readjustment of ideas be more needed than in the *modus operandi* of field ambulances.

Canon Scott Holland's 'Notes' in this month's *Commonwealth* deal with the war, and bear evidence, as all who know him would expect, of lofty thought and clear thinking. Perhaps he places a little too much emphasis on the blame to be credited to dynasties and Chancelleries, and expects a little too much from the workers. Mr. Arthur W. Hopkinson contributes the first article on 'The War and the Land Problem.' He gets to the core of a universal need when he urges that we should put to better uses the means we have, and distribute the resultant proceeds with more thought for ever-recurring demands both as regards men and material things.

The War number of *United Empire*, the journal of the Royal Colonial Institute, can, we think, hardly be surpassed for interest and authoritative statement. It opens with an exhortation 'To Arms!' by Earl Grey, the President of the Institute. This spirited address is followed by a lengthy editorial on 'The Empire and the War.' Part I. of this article entitled 'How the

War Began,' refers to the consequences of the violent annexation of Bosnia by Austria as the more immediately direct cause. Rarely, we imagine, has seeming acquiescence by first-class Powers in an act of arrogance reaped such a whirlwind. No doubt it is true enough to say that the murder of the heir to the Austrian throne in the capital of the annexed province merely furnished the wanted pretext, but, as we have internationally advanced far enough to need a pretext for slaughter, it is as well to remember who was directly responsible for furnishing it. Part II. of the same article deals with the action of our overseas Dominions—a record which has brought home to the world how close-knit are the ties of our Empire. This is followed by a 'Diary of the War'; on the copy which came into our hands some one has appended in pencil the following caustic comment: "September 2nd. German Naval Victory—16 fishing smacks." The actual date, we now know, was August 26th. In addition there are some half-dozen learned articles filling more than another score of pages which it would be useless to attempt to summarize. After 'Slav v. Teuton' the editor's article entitled 'The Achilles Heel of Germany' is reproduced from '1912? Germany and Sea Power,' published five years ago. This deals mostly with Poland and its people, and contains the author's comment on Bismarck's saying that a Polish woman who marries a foreigner makes him into a patriot in the twinkling of an eye. With a final quotation from Mr. A. Wyatt Tilby's article on 'The German Record in Colonising,' we must leave to our readers the articles on 'The French Colonial Empire,' by J. Saxon Mills; 'Food Supplies during the War,' by Dr. J. Watson Grice; 'The German Colony in China'; and 'Capture of Enemies' Foreign Trade,' by 'Imperial Economist.' Mr. Wyatt, commenting on national feeling, says:—

"Many Englishmen would die for England; no sane Englishman would die for the United Kingdom. Nationalist and provincial feeling is even stronger in Germany. Thousands of Germans have died, and thousands more will willingly die, to defend their Fatherland; but their last thoughts in the trenches will be not of the new Empire symbolised by the gilt domes and white marble and endless statues of Berlin, but of a pleasant garden sloping towards the waters of the Rhine, of stout, kindly peasant women in short skirts working in the fields by Eisenach, or a glimpse of sun striking through the red pines of Silesia and lighting up some peaceful cottage by the hasty Oder when the bees are swarming. That is the old, old Germany of faith and sentiment and good plain living—not so very remote either in character or instinct from old England." This should be a steadying passage to many.

The War section of *The English Review* opens with a reprint of the article which Mr. Frederic Harrison contributed at the beginning of 1913. The editor describes it as "curiously prophetic," and it certainly ends with the words: "A tremendous crisis is before us. And they who are blind to it or refuse to meet it may be guilty of one of the most awful catastrophes in history." Mr. Robert Crozier Long wrote two months before the war an article on 'German War Taxation.' The conclusions to be drawn from it are only too clear now.

The précis supplied of 'The Diplomatic Correspondence' is useful, as are also the comments furnished, and the most important documents, which are published in full. A seeming violence of statement does not encourage us to sympathy with the editor in his 'Psychology and Motives,' though we are in agreement with him, especially in his dictum that the war is due to "mate-

rialism based on force, as opposed to the old Germanic idealism of Goethe." 'The Task of the Allies,' we believe, comes from the same pen, as it also is marked by a certain amount of exuberant statement, bound though we are to admit the truth of the words:—

"Germany, who went into the war blessed by the Kaiser 'with God,' has shown up, as nothing else could, the inept anachronism of ecclesiastical Christianity, powerless to prevent this hideous crime, yet invoked grotesquely by Germans to lead and anoint them."

If the average tone of the war articles in *The World's Work* is somewhat lighter than that in the other monthlies here dealt with, their merit is at least as high. 'The March of Events' speaks of Sir Edward Grey, and we cannot help wondering what possible sort of "injustice" the editor thinks he has formerly been guilty of

"in rating him but as a fine type of English gentleman who was a stranger to diplomatic intricacies, given to meaning what he said and saying what he meant."

We believe it will be equally true to say that Sir Edward "was not spoilt by the greatness of his success." In 'Men at the Front' short biographies are given of the King of the Belgians, Admiral Sir John Jellicoe, Sir John French, and General Joffre, all of which are marked by admirable succinctness. 'The Navy Afloat and Aloft' (illustrated), by Mr. F. A. Talbot; 'Where our Food Comes From,' by 'Home Counties'; 'The Scottish Naval Base at Rosyth' (illustrated), by Mr. T. Hannan; 'Where the Mounted Arm is Trained' (illustrated), by Major W. White; and 'Diet in War Time,' by Mr. Caryl Jordan, are all to the point to-day.

Many predictions which have been current concerning the fate of European crowned heads, and of the present Kaiser in particular, are being recalled and fragmentarily reproduced as matters of peculiar interest in the daily press. For those who like a résumé of the remarkable prophecies made concerning the war, *The Occult Review* for the present month may be recommended.

## BOOKS PUBLISHED THIS WEEK.

### THEOLOGY.

**Burgess (Rev. H. T.), MY FRIENDS, A Study in Personal Relations, 6d. net.** Kelly

A booklet containing four chapters on 'A Transcendent Privilege,' 'Incomparable Sympathy,' 'No Friend so Powerful,' and 'No Friend so Constant.'

**Challenge (The) of the Age to Christianity, ADDRESSES DELIVERED AT THE COLISEUM, LEEDS, on July 21st, 1914; Chairman, the Rev. Dinsdale T. Young, 6d. net.** Kelly

Containing addresses by the Chairman, the Bishop of Oxford, Dr. W. B. Selbie, the Rev. James R. Gillies, and Dr. Henry Haigh.

**Devotions from Ancient Sources suitable for the Present Distress, translated and arranged by the Rev. Charles Plummer, 6d. net.** Oxford, Blackwell

A booklet containing prayers in time of war and trouble, and prayers for peace.

**Knox (Ronald), AN HOUR AT THE FRONT, 1d.** Society of SS. Peter and Paul

Containing suggestions for private prayer, so arranged as to occupy an hour. The profits on the sale are to be given to the Prince of Wales's Relief Fund.

**Messages from Home for our Soldiers and Sailors, 6d.** R.T.S.

A packet of forty cards, with texts printed on them.

**Raupert (J. Godfrey), CHRIST AND THE POWERS OF DARKNESS, 3/6 net.** Heath & Cranton

The author first considers the testimony of the New Testament and the early Christian writings respecting Evil Spirits, and then discusses 'Phenomena observed in Our Own Time' and 'Some Soul-Safeguards.'

**Prayers in Time of War, BY THE ARCHBISHOP OF CANTERBURY, BISHOP BOYD CARPENTER, THE BISHOP OF WORCESTER, AND OTHERS, 3d. net.** Jarrold

A collection of prayers for the Fleet, protection and victory, the Armies of our Allies, and for the peace of nations.

### BIBLIOGRAPHY.

**Descriptive Catalogue of the Charters, Rolls, Deeds... and Miscellaneous Papers, FORMING THE JACKSON COLLECTION AT THE SHEFFIELD PUBLIC REFERENCE LIBRARY, compiled by T. Walter Hall and A. Hermann Thomas.** Sheffield, Northend

A catalogue of a collection of local records. Mr. Henry Jackson contributes a Prefatory Note, and there are five photographic reproductions, an Index of over eighty pages, and a Table of Cross-References.

**Lincoln Public Library, TWENTIETH ANNUAL REPORT OF THE COMMITTEE.** Lincoln, Lincolnshire Press

This booklet gives, as well as the report and financial statement, long accounts of the 'Formal Opening of the Library' last February, and 'The Admission of Mr. Carnegie to the Honorary Freedom of the City' in June. There are several illustrations.

**Norwich Public Library Readers' Guide, SEPTEMBER, 1d.** Norwich, Library Com.

Includes the first portion of the Catalogue of the Sociological Section of the Lending Library, and a classified list of recent additions.

### POETRY.

**Oxford Garland: RELIGIOUS POEMS; LOVE POEMS; POEMS ON SPORT; SONNETS; and PATRIOTIC POEMS, all selected by R. M. Leonard, 7d. net each.** Milford

These anthologies include extracts from the work of some living writers, and are briefly annotated by the editor.

**Poems of the Great War, 1/ net.** Chatto & Windus

This slim volume contains poems, most of which have already appeared in the press, by Mr. Robert Bridges, Mr. Rudyard Kipling, Sir Owen Seaman, and others. It is published on behalf of the Prince of Wales's Fund.

**Whitman (Walt), LEAVES OF GRASS (SELECTED), 3/6** Kelly

There is an Introduction to the poems by the Rev. John Telford.

**Wolff (Harriot), ITALIANA, 2/6 net.** Mathews

The book contains translations from the work of various poets, including Paul Heyse, Frida Schanz, and Hermann Hesse; and renderings of portions of letters by Mr. Carl B. H. Wolff, the writer's son.

### HISTORY AND BIOGRAPHY.

**Francis (René), AUGUSTUS, "Heroes of All Time," 1/6 net.** Harrap

A study of the career and policy of Augustus.

**Secret History of the Court of Berlin, THE PRIVATE LIVES OF WILLIAM II. (THE KAISER) AND HIS CONSORT, from the Papers and Diaries of a Lady-in-Waiting on Her Majesty the Empress Queen, edited and arranged by Henry W. Fischer, 1/ net.** Long

This book was first published by Mr. Heinemann in 1904.

### GEOGRAPHY AND TRAVEL.

**Canada To-day, 1914, 1/** 'Canada' Newspaper Co.

An annual reference-book, containing a series of illustrated articles on the progress and resources of the Dominion.

### ECONOMICS.

**Webb (M. de P.), INDIAN FINANCE AND CURRENCY, a Note on the Report of the Royal Commission on 'Indian Finance and Currency, 1913-14, 2/6** King

An explanation of "the actual findings and recommendations of Mr. Austen Chamberlain's Commission." The Appendixes contain a note on the subject of a State Bank for India, and Sir James Begbie's 'Note of Dissent' appended to the Final Report of the Commission.

### PHILOLOGY.

**Journal of Philology, Vol. XXXIII. No. 66, 4/6** Macmillan

Includes, besides numerous discussions of texts and readings, 'Cicero's Commission and Movements at the Beginning of the Civil War' and 'Suetonius,' both by Mr. J. D. Duff; 'On some Ancient Plant-Names,' by Sir W. Thiselton-Dyer; 'The Composition and Chronology of the "Thoughts" of Marcus Aurelius,' by Mr. C. R. Haines; and two tributes to Dr. Aidis Wright, who for many years took the chief part in editing the *Journal*.



## WAR PUBLICATIONS.

**Call to Arms (A), A SPEECH BY THE PRIME MINISTER AT THE GUILDHALL, SEPT. 4, 1914, 1d.**

An authorized edition, revised by Mr. Asquith.

'Daily Mail' General War Map of Europe, 6d. net. Philip

A second edition.

'Daily Mail' Large-Scale Military Maps: No. 1. THE FRANCO-BELGIAN AND GERMAN FRONTIERS; No. 2. AUSTRO-GERMAN AND RUSSIAN FRONTIERS; No. 3. FRANCO-BELGIAN THEATRE OF WAR, 3d. net each. Philip  
See p. 267.

**Doyle (Arthur Conan), To Arms! 1d.**

Hodder & Stoughton  
An indictment of German policy, and an appeal to "the manhood of our people to return such an answer to the call to arms that there may be no question as to the issue of the conflict." Mr. F. E. Smith contributes a Preface.

**Fight (The) at Dame Europa's School, SHOWING HOW THE GERMAN BOY THRASHED THE FRENCH BOY, AND HOW THE ENGLISH BOY LOOKED ON, 6d. net.** Simpkin & Marshall

This celebrated pamphlet was originally published at the close of the Franco-Prussian War.

**German Spy System in France, translated from the French of Paul Lanoir by an English Officer, 6d. net.** Mills & Boon

This book was published in France in 1908.

**How Armies Fight, by Ubique, 1/ net.** Nelson

This book, which describes a struggle between Germany and the allied forces of Great Britain and France, was first published in 1903 under the title of 'Modern Warfare.' The author is an officer of the Royal Engineers.

**Hurd (Archibald), THE FLEETS AT WAR, "Daily Telegraph War Books," 1/ net.**

Hodder & Stoughton  
The author is concerned mainly with a comparison of the British and German fleets, and gives a detailed description of the different types of ships of which they are composed. At the end is a tabular statement of the six fleets engaged in the present war. There are many illustrations.

**Medley (D. J.), WHY BRITAIN FIGHTS, a Popular Account, 1d.** Glasgow, MacLehose

A short paper on the general situation in Europe, and the reasons which led Great Britain to join in the present war.

**Useful French Phrases for Red Cross Work.**

Hugo's Language Inst.  
This little list of phrases for practical use, with helps to pronunciation, is supplied free to nurses.

**War Facts and Figures, AN ENCYCLOPEDIA OF USEFUL INFORMATION, edited by Charles K. Sugden, 6d. net.** Leopold B. Hill

This booklet includes a short article on 'The Causes of the War,' by C. K. S., statistics about the various armies and navies engaged in fighting, a dictionary of 'People of Importance in the War,' and a gazetteer of 'Important Towns in the Area of Conflict.'

## SCHOOL-BOOKS.

**Bell's English History Source Books; COMMERCIAL POLITICS (1837-1856), by R. H. Gretton, 1/ net.**

The book includes extracts from 'Hansard,' 'The Greville Memoirs,' the works of Beaconsfield, various biographies, and Queen Victoria's 'Letters.'

**De Ducibus (SELECTIONS FROM CORNELIUS NEPOS), edited by W. G. Butler, 1/6** Bell

Difficult and unusual constructions are omitted in the text, and questions on the grammar are printed opposite each piece of translation. Notes and a Vocabulary are supplied, and the illustrations form an important feature.

**Deshumbert (M.) and Ceppi (Marc), MODERN FRENCH GRAMMAR, 2/6 net.** Bell

In the Preface the authors point out some special features of this grammar-book. The 'Rules' and 'Examples' are printed on separate pages, facing each other, so that the former may be easily found; and the Rules for beginners, middle forms, and senior students are printed in different types. The book is intended to be used throughout a school course.

We have also received a copy of it, issued at the same price, under the title 'Grammaire Française Moderne,' and written entirely in French.

**English Literature for Schools, edited by Arthur Burrell: SELECTIONS FROM OLD CHRONICLES OF THE ENGLISH PEOPLE; and SELECTIONS FROM HAKLUTT'S VOYAGES, 6d. each.** Dent  
Each volume has a short Preface by the editor.

## Historical Association Constitutional Documents:

I. THE CORPORATION CHARTER OF HENRY I. (1100); II. H. I. CARTA (1215); III. THE PETITION OF RIGHT (1628); IV. HABEAS CORPUS ACT (1679); V. THE BILL OF RIGHTS (1689); and VI. THE ACT OF SETTLEMENT (1701), 1d. each. Bell

The text is preceded in each case by an historical note. The printing and folding are so arranged that pupils may view the whole document at one time.

**Hugo (Victor), BUG-JARGAL, edited by R. R. N. Baron, 2/** Mills & Boon

The editor contributes a brief biographical sketch of Victor Hugo, notes, Vocabulary, and exercises.

**Merchant of Venice (The), REVISED TEXT OF THE FOLIO OF 1623, edited by G. H. Ball and H. G. Smith, 1/** Mills & Boon

The editors have added questions and notes to each scene, and in the Appendixes give information on 'The Jews in England,' 'Shakespeare's Use of Prose,' 'Usury,' and other matters.

**Notes Latinæ, written, adapted, and arranged by Walter Madeley, 1/6** Macmillan

A collection of ten stories in Latin, "derived from some classical authority." They are illustrated, and notes and Vocabulary are added.

**Pendlebury's New Concrete Arithmetic, by Charles Pendlebury and H. Leather: FIRST YEAR, SECOND YEAR, and THIRD YEAR, 4d. each, or in paper 3d.; FOURTH YEAR and FIFTH YEAR, 6d. each, or in paper 5d.** Bell

The authors present each rule first in concrete form, introducing abstract processes gradually. The work for the year is arranged in three terms.

**Reynolds (J. B.), THE AMERICAS, "Junior Regional Geography," 1/4** Black

Special attention has been given to the illustrations of the scenery and the life of the inhabitants. There are also numerous maps and diagrams. Questions and suggestions are inserted for revision work.

## FICTION.

**Gerard (Morice), THE GATE OF ENGLAND, a Romance of the Days of Drake, 6/** Hodder & Stoughton

See p. 263.

**"Jena" or "Sedan"? from the German of Franz Adam Beyerlein, 2/ net.** Heinemann  
A cheaper edition. See notice in *The Athenæum*, Nov. 5, 1904, p. 620.

## REVIEWS AND MAGAZINES.

**Catholic Bulletin and Book Review, SEPTEMBER, 2d.** Dublin, Gill

Includes 'Europe is Ablaze!' by Mr. John Higgins; 'Reunion of Protestants with Rome,' by Dr. Daniel Cohalan; and 'A Pilgrimage to Lisieux,' by the Rev. J. A. Dowling.

**Constructive Quarterly, SEPTEMBER, 3/ net.** Milford

Some of the features are 'Spiritual Factors of Unity,' by Father Henry P. Bull; 'A Study in Anthropomorphism,' by Bishop David H. Greer; and 'An Experiment in Co-operation,' by the Rev. W. F. Lofthouse.

**Classical Review, SEPTEMBER, 1/ net.** John Murray

Apart from Notes and Reviews, the chief contributions are 'Socrates and the *daimonion*,' by Mr. R. E. Macnaghton; 'On Sappho's Ode,' the one recently published in vol. x. of the 'Oxyrhynchus Papyri,' by Mr. T. L. Agar; 'The Bright Aldebaran,' by Mr. J. E. Harry; and 'Portus Itius,' by Dr. T. Rice Holmes, a controversy which is now apparently concluded. Among the books reviewed is Prof. Murray's translation of the 'Rhesus.'

**Financial Review of Reviews, SEPTEMBER, 1/ net.** Investment Registry

Some of the features are 'The War: its Effect upon Industry,' by Sir Charles W. Macara; 'British Finance and Industry under Stress of War,' by Mr. Arnold Wright; and 'Britain's Food Supply Problem,' by Mr. T. Good.

**Geographical Journal, SEPTEMBER, 2/** Geographical Society

Contains an account of the Australasian Antarctic Expedition, 1911-14, by Sir Douglas Mawson; 'The Land of the Ibibios, Southern Nigeria,' by Mr. P. Amaury Talbot; and reviews; and is illustrated with maps and plates.

**Hindustan Review, AUGUST, 10 annas.** Allahabad, Ghosh

Includes 'Early History of Photography,' by Prof. F. D. Murad; 'The Bahai Movement of Persia,' by Mrs. J. Stanard; and 'Ancient Public Libraries,' by Mr. C. I. Varughese.

**Library Assistant, AUGUST-SEPTEMBER, 4/ per annum.** Library Assistants' Association

Includes a paper on 'Form Classification,' by Mr. F. W. C. Pepper, and an account of the proceedings of the Association.

**Mariner's Mirror, SEPTEMBER, 1/ net.** Society for Nautical Research

Mr. R. C. Anderson writes on the Naval Museums of Denmark, and Mr. R. Stuart Bruce on 'The Sixern of Shetland.'

**Peru To-day, Vol. VI. No. 1, 7½d.** Peru, Lima, West Coast Publishing Co.

The contents include a biographical sketch of President Benavides, and 'The Department of Ancachs—a Survey.'

**Phoenix, SEPTEMBER, 10c.** South Norwalk, Conn., Monahan

The editor, Mr. Michael Monahan, writes a satirical article, entitled 'Her Grace of Cleveland,' on the marriage of American heiresses and English noblemen.

**Porch, SEPTEMBER, 6d. net.** 21, Cecil Court, Charing Cross Rd., W.C.

This number contains 'Concerning the Eternal Birth,' 'Concerning Renewal in the Spirit,' and 'Concerning the Kingdom of God,' translated from the German of Meister Eckehart by Mr. C. de B. Evans.

**United Empire, SEPTEMBER, 1/ net.** Pitman

A "war number," some of the features of which are noticed on p. 263.

**United Service Magazine, SEPTEMBER, 2/** Clowes  
'Boat Actions and River Fights,' by Commander E. Hamilton Cursey; 'Napoleon's Strategy in 1805,' by Capt. F. W. O. Maycock; and 'Anglo-French Relations,' by Major-General T. F. Lloyd, are features of this issue.

## JUVENILE.

**Malone (H. L'Estrange), SHAGGY THE GREAT, 3/6** Kelly

Further adventures of Iris, the heroine of 'Nipping Bear.' There are coloured illustrations by Mr. Gordon Robinson.

## GENERAL.

**Besant (Annie), INDIA AND THE EMPIRE, a Lecture, and Various Papers on Indian Grievances, 6d.** Theosophical Publishing Society

This booklet includes Mrs. Besant's lecture, delivered in Queen's Hall last June, and entitled 'Shall India be a Buttress or a Menace to the Empire?' correspondence in *The Times*, and letters to *The Daily Chronicle*, *The Nation*, and other papers.

**Besant (Annie), MYSTICISM, 2/6** Theosophical Publishing Society

Five lectures on 'The Meaning and Method of Mysticism,' 'The God-Idea,' 'The Christ-Idea,' 'The Man-Idea,' and 'Interpretations,' which were delivered in Queen's Hall this summer.

**Besant (Annie), WOMEN AND POLITICS, the Way out of the Present Difficulty, 1d.** Theosophical Publishing Society

A lecture delivered in Queen's Hall last June.

**County Folk-Lore, Vol. VII. PRINTED EXTRACTS: Nos. IX., X., XI. Examples of Printed Folk-Lore concerning Fife, with some Notes on Clackmannan and Kinross-shires, collected by John Ewart Simpkins. Sidgwick & Jackson**

The volume includes an Introduction by Dr. Robert Craig MacLagan, and an Appendix from MS. collections by Dr. David Rorie, and is illustrated.

**Low's Handbook to the Charities of London, 1914, 1/ net.** Sampson Low & Marston

The book gives information on the income, expenditure, objects, date of formation, &c., of over 1,200 charitable institutions in London.

**Patanjali for Western Readers, THE YOGA APHORISMS OF PATANJALI, paraphrased and modernised from Various English Translations and Recensions by Daniel R. Stephen, 6d.** Theosophical Publishing Society

The aphorisms are preceded by a short Introduction on their origin.

**Warrington Museum Committee, REPORT OF THE DIRECTOR AND LIBRARIAN for the Year ending 30th June, 1914, with a LIST OF THE PRINCIPAL ADDITIONS TO THE COLLECTIONS.**

Includes an account of recent gifts and loans to the Museum. A statistical table is given in the Appendix.

## PAMPHLETS.

**Slack (S. B.), HAD ANY ROMAN AND SEMITIC LEGENDS A COMMON CAUSE?** Exeter, Eland Bros.

This paper was read before the members of the Archaeological Institute of America at Montreal in the Christmas vacation, 1913-14.

## FINE ARTS.

**Archæological Survey of India, Frontier Circle, ANNUAL REPORT FOR 1913-14, 3d.**

Includes a general report, and Appendixes giving a statement of expenditure for the year, a list of photographs and drawings, and a list of Protected Monuments in the Frontier Circle.

## MUSIC.

**Kahn (Gerald F.), HEAR THE BUGLES CALLING!** Words by P. J. O'Reilly, 2/ Larway

**Nunn (E. Cuthbert), TE DEUM LAUDAMUS, Chant** Setting, No. 2, 2d. Stainer & Bell

**Oliver (Herbert), THE SENTINEL, Song for Bass-Baritone; and RED ROSE OF ENGLAND, Words** by Edward Teschemacher, 2/ net each. Larway

**Rootham (Cyril Bradley), SWEET CONTENT, Words** by Thomas Dekker, 6d. Stainer & Bell

**Shaw (Martin), THE CAVALIER'S ESCAPE, Words** by Walter Thornbury, 1/6 net. Stainer & Bell

**Speaight (Joseph), THREE PIECES FOR THE PIANOFORTE: 1. EVENING SONG; 2. OLD DANCE; 3. PASSEY, 1/6 net.** Stainer & Bell

**Stanford (Charles V.), GRANDEUR, Poem by W. M. Letts, 1/6 net.** Stainer & Bell

**Trelawny (Jack), OUR ISLAND HOME, Words by Charles Roff; THE DRUMMER OF THE FORTY-THIRD, Words by Francis Barron; and THE WOMEN WHO STAY AT HOME, Words by P. J. O'Reilly, 2/ net each.** Larway

**Wareing (Herbert W.), IN THE HAZ, Suite for Pianoforte: 1. THE OLD CASTLE; 2. EVENING IN THE VALLEY; 3. THE WAYSIDE INN; 4. FAREWELL TO THE MOUNTAINS, 1/6 net.** Stainer & Bell

**Whittaker (Walter), CHANSON DU PRINTEMPS, Serenade for Violin and Pianoforte, 1/6 net.** Stainer & Bell

## FOREIGN.

## FINE ART.

**Espérandieu (Émile), RECUEIL GÉNÉRAL DES BAS-RELIEFS, STATUES, ET BUSTES DE LA GAULE ROMAINE, Vol. V, Part I.**

Paris, Imprimerie Nationale  
This volume contains numerous reproductions of ancient Belgian sculpture, which are described in the text. Each section has a Bibliography, and an Index is given.

**Pillet (M. L.), LE PALAIS DE DARIUS I. A SUSE, Simple Notice, 5fr.** Paris, Geuthner

This little book gives a sketch of the history of Susa, and a brief account of the excavations carried out among its ruins. It is illustrated with photographs and plans.

## DRAMA.

**Beaumarchais, THÉÂTRE CHOISI, Introduction** par Émile Faguet, 1fr. Nelson  
Containing 'Le Barbier de Séville,' 'Le Mariage de Figaro,' 'La Mère Coupable,' and 'Mélanges, Vers et Chansons.'

## MISS HENRIETTA KNIGHT.

MISS HENRIETTA KNIGHT, whose death on Friday, August 28th, has caused much sorrow to a large and varied number of friends and relatives, was the gifted author of many serial stories and many graceful and interesting articles, which appeared in *Country Life*, *The Spectator*, *The Times Literary Supplement*, *Atalanta*, and elsewhere. The signature she used was generally "H. I. Arden," adapted from the name of Henley-in-Arden, the village near which the property of her family lay. Arden was her homeland, to which she returned with her sisters some time ago, on leaving Malvern Wells. During several years Miss Knight edited for the Girls' Friendly Society, and her very sympathetic personality, as well as her good business capacity, made this work a most successful one. She allured to her staff many writers of distinction, among whom we may mention Lady Ritchie.

What she did in literature was, however, only a part of her life-work; much of it lay in helping and strengthening others. It may be told without indiscretion that the whole of the salary paid her as G.F.S. editor was devoted to generous uses, and that, indeed, in whatever she made by her pen, self was left behind. The phrase "a genius for friendship" may be growing outworn, yet it truly applies to her, whose friends were not of one class or one kind only. She has left behind her fragrant memories, and there are many to rise up and call her blessed.

EMILY HICKEY.

## MR. WATTS-DUNTON.

I SEE in an article in a current review a mention of Mr. Theodore Watts-Dunton's "infirmities." If this unhappy noun calls up a dolorous picture of octogenarian decrepitude or physical ruin, it is very misleading. I know on the best authority that the weight of four-score years did not prevent the poet from habitually rising at 6.30 A.M., and working with businesslike regularity. His mental youthfulness was not under the dominion of Time, and his death inflicted a shock of surprise; to those who knew him intimately it did not seem natural that he should die. I did not know him long, but I knew him well; I marked the generous activities of his mind, and I assert that "infirmities" which allow a man to radiate as he radiated may justly be ignored by a critic or biographer with a proper sense of proportion.

W. H. CHESSON.

## SHELLEY'S 'ODE TO LIBERTY.'

130, Victoria Drive, Eastbourne, August 31, 1914.

DR. CHAPMAN'S compliments are somewhat embarrassing, and increase my regret that I am still compelled to disagree with him. The example of "the same" instead of "it," which he quotes from the Psalms, is not conclusive, for the language is archaic, and in the older English no doubt it was common enough. A quotation dated 1711 in *The Athenæum*, June 27, p. 895, supplies an instance (I modernize the spelling):—

"I have been lately assured (and there are some passages in the poem that seem to confirm the same), that in the person of Hudibras he intended Sir Henry Rosewell."

I have, however, found a second example in Shelley himself, and that, too, not as a rhyme, but standing on its own merits; but in what poem? 'Peter Bell the Third,' most of which is serio-comic or burlesque. Here it is:—

A printer's boy, folding those pages,  
Fell slumberously upon one side,  
Like those famed Seven who slept three ages:  
To wakeful frenzy's vigil-rages.  
As opiates, were the same applied.

I believe it would be difficult to find a genuine parallel to "I will record the same" in any serious modern composition, whether in verse or prose. We ought, however, to bear in mind that Shelley may have been thinking of some passage in an old poet, such as the following, quoted by Webster from Daniel, who wrote about 1600:—

Do but think how well the same he spends,  
Who spends his blood his country to relieve.

By a remarkable coincidence these words are exactly appropriate to the present crisis.

J. NETTLESHIP.

## THE LIBRARY ASSOCIATION.

EVERYTHING had been prepared for a meeting of the Library Association at Oxford between August 31st and September 4th. An interesting programme—including papers and discussions on many subjects connected with books, reading, and library matters—had been arranged, and a large number of American, Canadian, Colonial, and foreign librarians had accepted invitations. A series of visits to libraries and colleges of Oxford, places in the neighbourhood, and sundry entertainments had been organized by an influential local committee, on which the University and the city were represented by Heads of Colleges, the Mayor, and other distinguished persons. The efforts of the local committee (whose hon. secretaries were Mr. Falconer Madan and Mr. J. L. Dougan), in conjunction with the Council in London, had completed elaborate preparations for a meeting at which 400 or 500 were expected to attend; but the war broke out, and it was decided to restrict the proceedings to a formal business meeting in London. This took place yesterday week at the City of Westminster Public Library, Buckingham Palace Road.

The chair was occupied, in the unavoidable absence of the President-Elect (Mr. Falconer Madan), by Mr. Henry R. Tedder, Chairman of the Council (Athenæum Club), who moved a cordial vote of thanks to the retiring President (the Earl of Malmesbury) for his services during the past year. He then moved on the part of the Council the following resolution, which was seconded by Mr. H. Guppy (John Rylands Library, Manchester), and carried by acclamation:—

"The members of the Library Association, representing the principal libraries of the British Empire, in annual meeting assembled, desire to place on record their feelings of profound indignation at the wanton and unprovoked act of vandalism on the part of the German Army by the destruction of the city of Louvain, that ancient seat of learning, with its famous University and Library, whereby the world of scholarship has suffered irreparable loss."

The report of the Council showed that the total membership had slightly increased. The meeting last year had been highly successful, and Bournemouth had proved in its hospitality a worthy successor to the long list of towns at which the Association had assembled in the past. Eight monthly meetings had been held. The Public Libraries Acts had been adopted, since the date of the last annual report, at Grantham. *The Library Association Record* had again been issued monthly during the year under the editorship of the Publications Committee. The new section, 'The Library Book Exchange,' had been found useful. The Council had made an arrangement with Messrs. Thomas Nelson & Sons, whereby the old Class Lists of Best Books would be revived in an enlarged shape. Monthly lists would appear each year from June to the following May in the *Record*, and would then be amalgamated into a volume—duly classified, edited, and indexed—to be published by Messrs. Nelson under the title of 'The Best Books of the Year.' The new guide would be strictly selective, and would include only such books as could be recommended for purchase by a public library of average resources. The general editor would be assisted by a number of contributors responsible for various sections.

Mr. William G. C. Gladstone had undertaken to take charge in the House of Commons of "The Libraries Bill, 1914," promoted by the Library Association. An interview had been held with the President of the Local Government Board, at which



Mr. Gladstone, Mr. Ian Malcolm, and Sir Gilbert Parker, together with some representatives of the Association, were present. The President of the Local Government Board suggested certain changes, which had since been adopted, and expressed approval of the general lines of the Bill. The Bill, as amended, was second on the list of Bills to be introduced on Friday, April 17th, but unfortunately the debate on another measure had occupied the whole time of the House of Commons. Subsequently, at the Annual Dinner of the Association, Mr. J. H. Lewis, Parliamentary Secretary of the Local Government Board, assured the Association in his speech of his active sympathy with its objects and purport. The interest manifested by members of Parliament had increased, and the powers of the Bill having been extended to give greater facilities to county areas and sparsely populated districts, it was hoped that the assistance of the Government would not be further delayed. The speech recently delivered by the Chancellor of the Exchequer in reply to a deputation on grants, in which the inequitable incidence of a fixed rate based upon rateable value in relation to population was fully shown, conceded the claim of the Library Association for the removal of the present limitation.

The Education Committee reported that the ordinary routine of lectures and examinations had gone steadily on. The Correspondence Classes had shown no falling off, and the entries for the annual examination this year numbered 313—a figure only once exceeded. The Periodicals Index Committee reported that negotiations with certain American publishing firms had not resulted in any satisfactory arrangements. Further negotiations, however, were now proceeding with an English firm, and the Committee proposed to issue a circular to the principal libraries of the United Kingdom asking for their support to the proposals. The position created by the passing of the Copyright Act of 1911 was still occupying the earnest consideration of the Copyright Committee. During the year the Committee had been in communication with Sir F. G. Kenyon in regard to the inclusion in the General Catalogue of the British Museum of material received under the Copyright Act. A new Committee had been appointed by the Council with the object of offering assistance, other than financial, in those cases where efforts were being made to adopt the Libraries Acts, or to give effect to the Acts when already adopted. Mr. Carnegie having made over to the Carnegie United Kingdom Trust the entire management of the income accruing from the funds set aside by him for the furthering of the library movement in this country, the Trust had appointed Prof. W. G. S. Adams to prepare a report for their guidance, and the Council of the Library Association had been glad to lend their official support to the list of questions which Prof. Adams had sent out to the public libraries in the spring of the year. A resolution had been sent by the Council to the Departmental Committee of the Board of Education on the University of London, restating the views of the Council both with regard to the question of the centralization of the library resources of the University, and the advantage of forming a central collection of books to act as a depot for supplying important and expensive works required by students on loan to public libraries where the students happen to be readers.

Resolutions affecting certain bylaws were carried, and it was announced that the invitation to Oxford would hold good for 1915.

## Literary Gossip.

THE WAR has created a fresh interest in the 1870 campaign—so much so that Messrs. George Allen & Unwin have had to put in hand a large reprint of 'The Franco-German War, 1870,' written by generals and other officers who took part in the campaign, translated and edited by Major-General Maurice and others.

THE reappearance of 'The Green Curve' and other short stories by "Ole Luk-Oie" in a cheap form is singularly well-timed. These little tales, written of wars waged and wars imagined, instinct with the grim activity and yet grimmer destructiveness of modern arms, have their special appeal at this moment. We read day by day of assaults and repulses, and in the newspapers we see little more than the record of open triumph of men in the fort or in the field. What we need for realization of other aspects of war is the recital of the drudgery, the "office-work," of details here and there, of the trials and tragedies of detachments, batteries, stray companies, and squadrons sacrificed of necessity, and forgotten in the greater movements in which their part is as heroic as it is obscure.

MR. WILFRED MARK WEBB, honorary secretary of the Selborne Society, of 42, Bloomsbury Square, W.C., writes:—

"Many parents who, owing to the war, cannot send their children back to schools on the Continent, will be glad to know of some suitable places in England.

"The Selborne Society is in touch with a number of excellent schools where it has established Junior Branches, and I shall be very pleased to give any help or information to those who may require it."

WE have received three *Daily Mail* large-scale military maps published by Messrs. Philip & Son. In addition to the usual features of such maps, airship depots and the principal wireless stations are marked. No. 1 shows the Franco-Belgian and German Frontiers: 2 Austro-German and Russian Frontiers; and No. 3 the Franco-Belgian Theatre of War. The first and third have a scale of 12 miles to the inch, and the second 24 miles. The only criticism we make is that it would have been well to publish these maps linen-mounted.

MR. JOSEPH OFFORD writes:—

"In reference to the valuable notes upon the Arthurian legends, and Sir Perceval and King Henry II., your readers may like to know that further information as to the King and William the Marshal will undoubtedly be provided by the new book published by the Académie des Inscriptions et Belles-Lettres, 'Recueil des Actes de Henri II., roi d'Angleterre et duc de Normandie, 1154-1189,' in 2 vols. This great work, an offering to the Entente, was begun by the late M. Léopold Delisle, and has been completed by M. Berger. The Introduction is by the former."

LAST WEEK Cardinal della Chiesa was elected Pope. The choice is somewhat of a surprise, as he was created a Cardinal only three months ago. He comes of

a noble Gencese family, and is not yet sixty. He has taken the title of Benedict XV.

IN *Notes and Queries* this week Mr. William Chislett, jun., an American correspondent, calls attention to the influence of Peacock on Meredith in a source which has just come to light, 'Up to Midnight,' by George Meredith, a "Series of Dialogues Contributed to 'The Graphic,' Now Reprinted for the First Time by John Luce and Company," Boston, 1913:—

"In their collected form these dialogues become a Peacockian novel, without Peacock's finish and Meredith's characteristic genius, but with an interest of their own as imitation. In the letter to Greenwood (1873) in which Meredith mentions these dialogues, he does not admit the influence of Peacock. However, he was just completing his imitative period, 'Harry Richmond' being then his last novel."

THE RELIGIOUS TRACT SOCIETY's list of autumn books consists of something like eighty stories, ranging in price from 1d. to 6s., and a dozen more serious books.

MR. EVELEIGH NASH has in the press a volume entitled 'The Flag of England,' ballads of the brave and poems of patriotism selected by Mr. John Fawside. Mr. Kipling, Mr. William Watson, Sir Arthur Conan Doyle, and Mr. Henry Newbolt are among the contributors.

MR. STEPHEN GRAHAM, author of 'With the Russian Pilgrims to Jerusalem,' recently travelled with a party of Russian emigrants to New York. He is now about to issue through Messrs. Macmillan a volume containing a description of this journey. The book will bear as title 'With Poor Immigrants to America,' and will include a number of illustrations from photographs by the author.

The second series of Lord Cromer's 'Political and Literary Essays' will be published next week by the same firm. It contains material of varied interest, but at the moment its chief attraction will probably be found in the papers on 'Imperial Germany,' 'The Home Policy of Germany,' and 'The Old Prussian Army.'

MR. F. SIEGLE has retired from the firm of Siegle, Hill & Co., of Langham Place, and the business will in future be carried on at the same address by the remaining partner—Mr. Leopold B. Hill—in his own name.

THE death of Sir John Henniker Heaton on Tuesday last removes a persistent and successful reformer of our postal system, to whom the public owes much.

WE are sorry also to hear of the death, on the same day, of Col. Robert Caldwell, due to a motoring accident in Aberdeenshire. Tenth Wrangler in 1865, he became in that year a Fellow of Corpus College, Cambridge, and was a mathematical lecturer for several years. He was appointed Master of his College in 1906, and, as a former commander of the Gordon Highlanders, had experience unusual in academic circles.

## SCIENCE

*The Age of the World.* By J. Logan Lobley. (Robert Ashley, 5s. net.)

THE author of this work, whose active life as a teacher of science was brought to a close last year, pleads earnestly for an extension of geological teaching with the view of correcting false notions about the age of the earth. In his latter days he was disturbed by the reflection that, the study of geology being little cultivated in this country, there still lingered a widespread belief that our planet had existed for only a few thousand years. We think that Mr. Lobley, at the ripe age at which he wrote this essay, hardly realized the extent to which the influence of modern science had spread. Surely there can be but few educated people nowadays who hold such narrow views as those the author assumes to be common; but, for all that, there is no doubt room for such a work as this—a work which sets forth in concise and popular form such a liberal scheme of terrestrial chronology as is advocated not only by the geologist, but also by such biologists and physicists as have had occasion to study the subject. At the same time, it must be admitted that, when we come to compare the estimates of the age of the globe suggested by different authorities, they are seen to differ too much among themselves to inspire much confidence in numerical values.

The reader will find in Mr. Lobley's careful compilation a clear sketch of geological history and an exposition of the views of geologists like Sir A. Geikie with regard to the time required for the formation of the huge pile of stratified rocks. But even if our estimate of the thickness of these strata and their average rate of deposition be approximately correct, who can dare to guess what strata have been torn away by denudation or melted by subterranean heat? The biologist again, who sees evidence of evolution in the animals and plants around him, needs a vast period for their gradual development, but his demands are as vague as they are vast. By the way, Prof. Poulton's name, wherever it occurs in these pages, is always printed "Paulton." The estimates of physicists like Lord Kelvin or Sir G. Darwin are of extreme interest and command the closest attention, but they are too indefinite to win general assent. The time required for the secular cooling of the earth from an assumed primitive condition, or the change in the length of the day brought about by tidal friction, may be uncertain elements in framing approximate estimates of the earth's age.

It seems strange not to find in these pages any allusion to radio-activity—a source of energy that must tend to modify seriously some of the older chronological estimates. The modern work on radio-active elements in the rocks of the earth's crust by such physicists as Prof. Strutt and Prof. Joly is unfortunately ignored,

but, on the other hand, an ample explanation is given of Prof. Joly's chemico-geographical method of estimating the age of the oceans. This ingenious method, which has been fully dealt with by Prof. Sollas, consists in determining the ratio between the total quantity of sodium, as salt, in the ocean and the quantity annually discharged into the sea by the rivers of the world.

On closing Mr. Lobley's book the reader will probably carry away the conclusion that in the present state of our knowledge the age of the world does not admit of expression by any method that can lay claim even to approximate accuracy. But although the estimates vary enormously, they all agree in assigning to our planet a vast antiquity. The long-accepted chronology of Ussher has by this time disappeared into the limbo of discredited guesses.

## FINE ARTS

## PICTORIAL PHOTOGRAPHY.

MR. C. KENDALL, whose "Bromoil" transfers are being shown at the Camera Club, claims for his method an "almost mechanical elimination of irritating detail, combined with—flexibility." To us the elimination is so mechanical as to offer no guarantee that it is the irritating details which are being removed. Photographers are, indeed, inclined to imagine a parallelism between their activity and that of the painter which does not exist. The elimination of details for the latter is often a source of strength, since it reduces the elements of his design to the few which are germane to his intention and within the control of his mind; he is perfectly free, moreover, to select only such elements as he requires. Let us take, for example, the silhouettes of figures in Mr. Kendall's *Passers-by* (14). A painter might gain by rendering them in a single flat tone and blurred outline, because he would be free to select just the few main contrasts of mass which suggest the principal plastic facts of the group, and might thus impose these, and these alone, on the mind of the spectator. The photographer, who must be more passive if he is to remain a photographer at all, will do well to retain a more copious statement, and leave the beholder to pick out fundamentals for himself. If, like Mr. Kendall in the print in question, he rivets attention on the few accidental shapes surviving an "almost mechanical elimination of detail," he is apt to find trivialities emerge more than essentials. Throughout the collection one can see how rarely the "massing of tones" by mechanical means gives any impression of volume. The least simplified prints, such as *The Arrival Berth* (40), *The Millpond* (3), or *Bunker Coals* (9), are among the best.

At the London Salon of Photography there are a certain number of prints which carry Mr. Kendall's views to even greater extremes. We can see no reason for using a camera at all to produce such a thing as Mr. E. P. L. Pelly's *Symphony in Green*. Any mediocre amateur landscape painter might "fudge" forms as significant as these out of his head. Such works are, however, in the minority. As a rule, the exhibitors tend in an increasing degree to respect the delicate and wonderful process at their command, though they show a considerable difference in the pitch of delicacy and

crispness to which they attain, and, of course, a great variety of opinion as to what is best worth recording. On both counts we must rank Mr. Craig Annan (282, 283, 285) a supremely accomplished practitioner. Mr. Charles Emanuel, in his use of a more blond tonality (251 and 252), and Mr. Ponting, in his preference for more violent and, as a rule, less beautiful lighting, follow him closely.

We are tempted to lay down arbitrary rules as to the legitimate subject-matter of the pictorial photographer, who, inasmuch as he is pictorial, must aim at unity of structure; while as a photographer he must find that unity in the facts of his subject—not, as does the painter, in a fictitious structure analogous to, yet differing from, that of Nature. In architectural subjects he may handle artificial schemes of form, while in certain effects of Nature—subjects of snow or ice, sea, sky, or sand—he is offered great organized movements of highly related and significant shapes which are obviously his true field. So also with foliage, but for the severe restrictions of a complicated scheme of projection often legible only by stereoscopic means. Indeed, whenever one object or scheme of form crosses and interrupts another, the element of meaningless accident is apt to confuse the issue.

The purist will be apt to regard efforts to break from this admittedly narrow field with tolerance rather than enthusiasm. In Heer Polak's combinations of figures and furniture in imitation of the pictures of Terburgh or Ver Meer (246–50), and in Signor Guido Rey's (267–9) carefully considered genre pieces in the manner of certain Victorian artists, we have an attempt at unity of design of a sort in the arrangement of a tableau vivant, the genre painter building up, as it were, his own architectural group. They are wonderful, but hardly worth the trouble they must have cost. On the other hand, there is the great army who take snapshots, snatching from this or that chance conglomeration of figures and objects something which almost suggests a typical relationship between the parts of the picture. The work of Mr. Alexander Keighley (71), and more noticeably still Mr. Ward Muir's modest *Edinburgh in Summer* (151), show an undoubted eye for a self-contained and vividly expressive subject. They almost persuade us of the value of picturesque photography; and there is much that is only a little less happy.

Portraiture is the true field of photography, but in the present show its examples are far outnumbered by the landscape and subject pictures. The great difficulty appears to be to get the sitter to forget that he is being photographed, and the level of technique is now sufficiently respectable to make this the most exacting demand of all. Mr. Helmar Lerski's portrait of a man (24) is the most successful example in this respect, and singularly sympathetic. Mr. Murchison's portrait of Mr. Ward Muir (126) is also good; but self-consciousness has settled on the great majority.

## ART AFTER ARMAGEDDON.

SPECULATION as to the probable effect upon the arts of the present cataclysm has hitherto mainly taken the form of anticipation of the destruction of ancient masterpieces—anticipations already amply realized. Whether such active artistic impulse as still exists among our contemporaries is likely to be as helpless against the moral attacks of this atmosphere of universal slaughter is a question which has less exercised the minds



of prophets. It is vaguely agreed that artists are "in for a bad time," as no one will buy pictures. It is agreed, however, that sculpture will thrive after the war, as there will be many memorials.

We confess to being resigned rather than exultant at the latter prospect, nor does the vision of a host of sentimental and carefully finished Academy pictures representing domesticated soldiers leaving for or returning from the fighting-line offer a sufficient answer to the question what effect the war will have on contemporary art. So long as we are spectators only, these superficial results may be all that are observable, but the struggle is on so titanic a scale that we are bound to participate in its hardships, even if it be only in the form of financial stress. In the press of conflict we find out what we really value, and it is usually assumed that art of every kind will be one of the first things we shall do without. We are shown the picture of a relapse into barbarism: a world fighting for existence, the necessities of life—a few of the coarser luxuries retained, the refinements of existence despised. How is it possible, we are, moreover, asked, for the artist to concentrate his mind on the pursuit of his ideal at a moment of acute anxiety, and with tales of carnage on every hand? In an age of brutal strife the art, if any, will be brutal also, the extremes of Futurism being alone suitable to express its spirit.

The present writer's premonition is the reverse of this, art appearing to him expressive, above all, of man's aspirations—in the direction in which they are cramped by circumstances. We have only to look at certain periods in the Middle Ages, when life and property were highly insecure, and fighting and violence incessant, to find that, even in such surroundings, artists could paint with most delicate care and patience, and their work, so far from reflecting the turmoil of the times, has an atmosphere of refined aspiration and the peace which passeth understanding. It is no answer to say that this was the result of the pictures being Church commissions: the Church painting done in the seventeenth century, when existence was far more stable and secure, has not at all the same air. It was certainly done, however, by men studiously retiring from a life of personal ambition and living with extreme simplicity.

In proportion as society dissolves in a welter of strife for material ends, the value of any little preserve of quiet thought, of delicacy, of scholarship, becomes apparent. When the first threatenings of the present struggle filled our minds with an apprehension almost worse than the reality, it was the fortune of the present writer to have for neighbour at a table d'hôte a cultured French writer keenly distressed by events, to whom the weekly arrival of *The Athenæum* was a constant joy. He could read it only with the greatest difficulty, but as he got one number after another in which the war did not, as elsewhere, monopolize attention, he would rub his hands and murmur: "Le tour d'ivoire ne se rend pas." It is in this spirit that we can imagine not a few, when debarred from fighting for what they esteem the cause of civilization, will devote themselves with almost monastic severity to keeping alive the sacred flame of scholarship and art. We fight for our lives, but, if the aggression of brute force were to be successfully met only by reducing ourselves to its level of brutality, would our lives be worth the saving? After every demonstration, too, of the extreme importance of the arts of war there follows a more convincing demonstration that the arts of peace are even more fundamental: that

we cannot all live by stealing one another's harvests. The recent somewhat irresponsible enthusiasm for mainly destructive artistic innovation can hardly fail to be affected by this demonstration. Sound craftsmanship, "nice" painting, moderation and restraint, may be valued more than violence.

Nor do we think they are less likely to be valued, even to the point of patronage, on account of an intervening period of acute financial difficulties. Many may be obliged to drop for a time habits of luxury, and find themselves physically and mentally so much better for it that a certain percentage may turn to the cultivation of less vulgar pleasures. The artistic profession itself, moreover, will automatically be purged of many members who remain in it, without real vocation, from mercenary motives. There should be fewer perfunctory exhibitors and less advertising.

### Musical Gossip.

NOVELTIES are rare in the Saturday evening programmes of the Promenade Concerts at Queen's Hall; last week, however, a first performance was given of an Orchestral Suite by M. Florent Schmitt, an able French composer whose recent music shows modern tendencies. The work in question must be an early one. All four movements are in waltz time, and, though the music is light and pleasant, it becomes somewhat monotonous, especially as the last number is the least effective. The Järnefelt 'Praeludium,' which was in the programme, perhaps offers an extreme specimen of the advantage of brevity in music of a light kind; it ends almost too soon. Miss Jessie Grimson was heard in Max Bruch's First Violin Concerto in G minor. Her reading was sound, if not forcible; and the same may be said of Miss Violet Oppenshaw's rendering of Sir Edward Elgar's 'In Haven' and 'Where Corals Lie' from the 'Sea Pictures.'

Last Tuesday evening a Lyric Suite for orchestra by Grieg was given. Its history is somewhat curious. Of the four numbers, the second, third, and fourth were first orchestrated by Anton Seidl. Grieg recognized the merit of the great conductor's work, but, by permission of his widow, he radically altered those arrangements: the orchestration he found too heavy for his intentions. Grieg also substituted his 'The Shepherd Lad' for Seidl's first number. The 'Nocturne' and the characteristic 'March of the Dwarfs' are the most taking numbers, though the latter is less exciting than the final number of the 'Peer Gynt' Suite. Miss Myrtle Meggy gave a very good performance of the solo part of Rimsky-Korsakov's C sharp minor Pianoforte Concerto.

The programmes for next week are interesting. Amfortas's Prayer from 'Parsifal,' with Mr. Herbert Heyner as interpreter, will be given, for the first time at these concerts, on Monday. Sir Edward Elgar's Violin Concerto will be performed by Mr. Louis Péeskai on Tuesday. On Wednesday there will be 'Deux Images' for orchestra by M. Béla Bartók, whose Suite recently created a favourable impression. On Thursday Mr. Percy Pitt will conduct his new Suite de Ballet, 'Sakura'; and on Saturday Sir Frederic Cowen will conduct his second 'Language of Flowers' Suite de Ballet.

THE season of the Carl Rosa Company at the Coronet Theatre opened on Monday evening with Offenbach's 'Tales of Hoffmann.' This opera was heard for the first time in London at the Adelphi Theatre in 1907, but its great popularity only dates

from the performances in English given by Mr. Thomas Beecham at His Majesty's in 1910. 'Orphée aux Enfers,' 'La Grande Duchesse,' and 'La Belle Hélène' had already won fame for the composer. In 'The Tales of Hoffmann' Offenbach proved himself capable of higher, more lasting work, but unfortunately it was his last effort: he died before it was produced.

The performance was very good—in fact, the company was at its best under the able direction of Mr. Walter van Noorden. The arduous part of Hoffmann was cleverly taken by Mr. Edward Davies; the tone of his high notes was, however, somewhat hard. Miss Pauline Donnan deserves praise for the Doll scene.

THE season of grand opera and opéra comique at the New Middlesex Theatre, Drury Lane, opened on Monday evening with Donizetti's 'Daughter of the Regiment,' a work which for nearly half a century attracted the public; and during that period the title-part was taken by such distinguished singers as Jenny Lind, Sontag, Patti, and Madame Albani. Wagner's works as they became familiar naturally threw the light Italian operas of the day into the shade. The opera in question was produced in 1840, and it is a curious fact that in that very year Wagner was in Paris earning money by making various arrangements of Donizetti's 'La Favorite.' 'The Daughter of the Regiment' was evidently selected by Mr. Arthur Spizzi on account of its subject and the tunefulness of its melodies; moreover, it was given in English and by British artists. The performance, when one considers that it was an opening night and that the company was new, was creditable. There were good points in Miss Florence Morden's impersonation of Marie; Mr. Frederick Blamey as Tony proved an ardent lover, and Mr. Charles Magrath a brisk Sergeant. A good word must be said for the chorus. Mr. Harrison Frewin conducted.

MADAME ROSE K. FAREBROTHER, honorary secretary of the Leighton House Concerts, informs us that the dates of the autumn season will be November 6th and 13th and December 4th and 11th, and the proceeds of all four will be devoted to the Charing Cross Hospital and to H.R.H. the President's War Hospital Service. Single tickets will be sold for each concert at 3s. The programmes will be drawn up on a broader and more general scheme than those of the usual Leighton House Chamber Concerts.

WE note that three French artists well known on this side of the Channel—MM. Maurice Renaud, Bourbon, and Vanni Marcoux—have gone to the front, the first-named (who is exempt from military service) at his own wish. The last is Italian by birth, and a naturalized Frenchman.

As the Daleroze College at Hellerau is closed owing to the war, M. Jaques-Daleroze will be in London (23, Store Street, W.C.), and will take an active part in the teaching work here. If circumstances make it necessary, next year's examinations for the Certificate in Rhythmic Gymnastics and the Diploma in Eurhythmics will be held in London. The Director may be seen by appointment on and after the 15th inst. The term begins on the 28th.

ACCORDING to *Le Ménestrel* of the 5th inst. the concerts of the Berlin Philharmonic Society which had been announced will be abandoned. Opera performances even at the Royal Opera, Madrid; San Carlos, Lisbon; the Dal Verme at Milan, and at many other Italian cities, have been given up.

MENTION was made in these columns a fortnight ago of Beethoven in reference to Napoleon, whom he admired as Consul, and hated as Emperor; but of both feelings his 'Eroica' and 'Battle' Symphonies were the only musical expression. Joseph Carl Bernard, editor of a Viennese paper, and a great friend of the composer, wrote in a Conversation Book of 1820: "You ought to compose a Hymn to the much misunderstood Napoleon"; yet there is no sign of Beethoven's having done so. After 1815 began the tedious lawsuits concerning the guardianship of his nephew, which lasted up to 1821, and were followed by worries due to that very nephew who afterwards caused him much suffering. During the last years of his life infirmities account for his taking less and less interest in public matters.

Beethoven was not the only great composer who wrote battle music at the time of Napoleon. Carl Maria von Weber in 1814, by his settings of some numbers of Theodor Körner's cycle of poems 'Leyer und Schwert,' created a sensation; these were 'Lützows wilde Jagd' for male chorus, and 'Gebet vor der Schlacht' and 'Gebet während der Schlacht' for solo voice and pianoforte. In the following year, 1815, he wrote the cantata 'Kampf und Sieg zur Feier der Vernichtung des Feindes im Juni, 1815, bei Belle-Alliance und Waterloo' ('Fight and Victory to celebrate the Annihilation of the Enemy in June, 1815, at Belle-Alliance and Waterloo'), and it was produced at Prague on the 22nd of December of the same year. The Prussians also, elated at the overthrow of the tyrant, received it with enthusiasm. A realistic representation is given of the double struggle. In the final chorus, "Herr Gott, Dich wir loben," solo voices are heard uttering the prayer "Give and preserve the peace of the world."

Weber introduced into his cantata the melody of the 'Prayer before the Battle' mentioned above, also that of 'Lützows Jagd'—melodies which were fresh in the minds of those present. Though the agitated pianoforte part of the 'Prayer' is not represented in the cantata, an interesting remark concerning it may be quoted. It occurs in a letter written by Weber to Rochlitz on March 14th, 1815:—

"You must not look upon the pianoforte part of the 'Prayer' as a musical picture of the fight. No! I do not like painting, but the surging feeling in the soul of the man praying to God in beseeching, devout tones during the fight—that is what I wanted to express."

It reminds us of Gluck's restless accompaniment in 'Iphigénie en Tauride' while Orestes sings "Le calme rentre dans mon cœur."

With regard to realism in 'Kampf und Sieg,' Weber says elsewhere that, "the work, in view of my aim, could not be of the usual cantata-type, for I had to combine deeds with feelings"—

in other words, to combine realistic and emotional music; and that he considered one of his greatest difficulties. The realism to which he refers included the national airs of each nation.

Max Maria von Weber in his father's biography tells us that, after the performance of the cantata at Prague, General Nostitz, who had distinguished himself at the battle of Leipsic, went up to the composer, and, comparing Weber's cantata with Beethoven's 'Battle' Symphony, which he had recently heard, remarked:—

"In your work I heard the voice of the people; in Beethoven's big boys playing with rattles."

## DRAMA

### 'THE IMPOSSIBLE WOMAN.'

THE play which began its career at the Haymarket last Tuesday has a welcome spice of novelty, since the woman in question is not "impossible" for the usual stage reason. Madame Mercedes Okraska is famous and courted everywhere as a pianist of genius, and her colossal egotism, which takes the form of insulting her devoted adherents, and using everybody else as an appendage to her own glory or comfort, has been ruinous to many lives by the time that the play begins. It shows her stubbornly confronted by the young barrister who marries Karen, her adopted daughter. She comes to stay with the young couple, and fills his house with undesirable guests whom he will not see. He is stating pretty clearly his objections to her behaviour when she comes in, makes a scene (she loves scenes, she plays them so well), departs in high dudgeon, and is followed somewhat abruptly by the indignant Karen, who is still deluded by the glamour of her "Tante."

The novel of that title is the foundation of Mr. Haddon Chambers's drama, and playgoers will add greatly to their pleasure and understanding if they read it before they go to the Haymarket. It has a subtlety and a humour which hardly belong to the dramatist. He has chosen and adapted with considerable skill the scenes of high emotion and scorn which we purposely refrain from mentioning, but his story, as a whole, is hardly clear enough without knowledge of the book to make the impression that it ought. Tante and the young husband who dislikes her are opposed, not only in their struggle for Karen, but also in their views of life and art. She represents the view that art is everything, and the respectabilities of normal civilization are nothing compared to it. He is a Philistine—how far we cannot say—and dislikes her cosmopolitan creed of artists and admirers as much as her way of wanting all the attention. His views are effectually emphasized in the novel by his sister-in-law, who does not appear here, and might have proved a variant on the train of Tante's supporters. Mrs. Talcot, however, the most faithful of them, turns against her at the end, and tells her what she is with attractive firmness.

Tante is the *clou* of the whole piece, and as played by Lillah McCarthy makes a fine, sumptuous figure, but hardly a credible one. With her, as now presented, it is not only "roses, roses, all the way," but poses as well. Yet to attach people to her as she did, she must have had charm, real powers of affection, naturalness. Tante is largely, we think, a self-deceiver. Her posing has in fact, when the play begins, become second nature, but the actress overdoes it so much that it appears to be deliberately engineered throughout. Tante is generally indifferent to applause because it is

so stale; she takes it for granted, and is only hurt when it is obviously refused. In the recital of her provoking chaff Lillah McCarthy is excellent, but, on the whole, she has not made a woman of her, and the play suffers.

Hilda Bayley plays Karen very prettily, but Mr. Godfrey Tearle as her husband strikes us as unnecessarily stiff. He might be easier, for he is a man of the world and of good education, we presume, though he is limited in his views of art.

The first act—a glorification of Tante at a reception—is lacking in movement, and merely preparatory. Afterwards things go quickly enough, though the curtains are not marked by any special neatness. Perhaps the modern school despises such expedients.

The whole cast is sound, excellent work being done by Mr. Malcolm Cherry as a decadent poet, and Mr. E. Henry Edwards as a Dutch musician, who would probably be a German if the present war were not on hand. As Mrs. Talcot, the ancient adherent who exposes the full obliquity of Tante's proceedings, May Whitty is admirable—a clear-cut character about which there can be no mistake. She scores all the time, yet she has an affection for the egotist she despises. In his other characters Mr. Chambers is not so certain. He has a strong hold on situations, but he has not the deft wit of our best writers of comedy.

## Dramatic Gossip.

'THE LITTLE MINISTER' was successfully revived last week at the Duke of York's Theatre. The chief parts, which in 1897 were played at the Haymarket by Mr. Cyril Maude and Winifred Emery, are now acted by Mr. Donald Calthrop and Marie Löhr. The honours fell to Marie Löhr for her delightful representation of the high-spirited and wayward heroine, and Mr. Calthrop made an admirable foil as the stalwart Little Minister, whose demeanour indicated the high seriousness of extreme youth. They were supported by an excellent cast. The various elders were well characterized, and acted with dry humour; and Mr. Norman MacOwan was most convincing as Rob Dow, the converted "man of sin." Jean Cadell took the part of Jean, and Collette Dorigny that of the resourceful French maid. It was disappointing that Sara Allgood as Nanny Webster had not more scope for her powers.

A PRESS VIEW of 'Forget-me-not' is due next Monday at the Little Theatre. A new version has been prepared by Messrs. Bernard Merivale and Frederick Fenn.

THE nuisance of late-comers at the theatre is becoming so frequent that some measures ought to be taken to stop it. After each pause also there are people stumbling about in the comparative darkness, and too selfish, apparently, to reach their seats in proper time. A little firmness and management—and every theatre seems to abound in managers—might at least reduce the evil.

TO CORRESPONDENTS.—N. B.—H. B.—H. G.—R. F.—Received.

No notice can be taken of anonymous communications. We cannot undertake to reply to inquiries concerning the appearance of reviews of books.

### PERFORMANCES NEXT WEEK.

MON.—SAT. Carl Rosa Company, Coronet Theatre.  
MON.—SAT. Opera in English, New Middlesex Theatre.  
MON.—SAT. Promenade Concerts, S. Queen's Hall.



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THE DOMINIONS AND THE WAR. By E. B. Osborn.  
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For the information of our readers, we give below a short list of our reviews on books which throw a light on the present situation and its impending developments.

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	Date of Review	Single Copies containing Review, Post Free
Germany and the Next War, by General F. von Bernhardi. Translated by Allen Powles	Nov. 2, 1912	6½d.
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